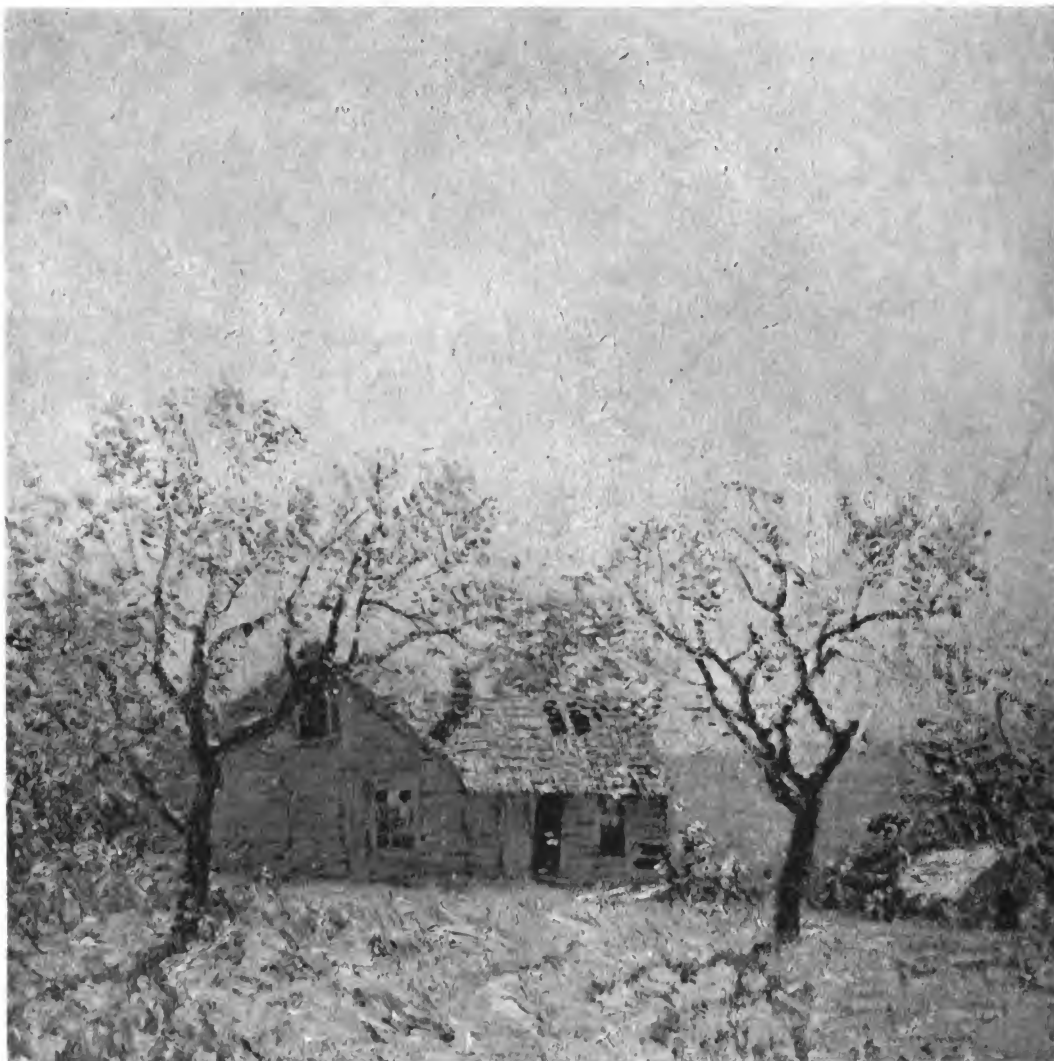


Connecticut Painters' "Harvest Home"



THE DESERTED HOME

BY EVERETT L. WARNER

CONNECTICUT PAINTERS' "HARVEST HOME" EXHIBITIONS OF LYME, SILVERMINE AND MYSTIC BY FLOYD TRIGGS

THERE is a saying among the merry landscape painters of Lyme: "What the elm beetles leave, we get." Apparently there were no elm beetles to eat up the Connecticut landscape this year. The picture harvest has been unusually good.

Extending through the latter part of August and including Labour Day, which, of course, is supposed to close the country season, three important exhibitions of paintings have been held,

severally, in Lyme, in Mystic and in Silvermine. Lyme held its sixteenth annual exhibition, Silvermine its tenth, and Mystic its fourth. The figures will serve to show to what permanent popularity these "dog-days" exhibitions have attained. To be sure, none of the groups of painters mentioned has, as yet, a gallery of its own. The Lyme exhibition is shown in a library, a school building serves the Mystic painters, while the artists of Silvermine exhibit in a sculptor's country studio. But by ingenious draping, the subduing and enhancing of light, the painters generally have secured for their pictures conditions fairly good.

To the lengthening list of names associated with

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Lyme may be added the name of Percival L. Rosseau, painter of dogs, who has become a resident and exhibited this year. Ivan Olinsky, also, and Woodhull Adams have spent the season at Lyme. In the exhibition this year Edward F. Rook showed three impressive landscapes, *Swirling Water*, *Apple Blossoms* and *Gaunt Trees*, the latter representing, perhaps, what the elm beetles left. But it will not do to approach Mr. Rook's pictures in jest. Here, rather, are interpretations of nature both new and convincing, compelling a serious mood. George Bogert's painting, *After*

washed structure pleasantly irregular in line, its gables enlivened by the setting sun. *A Mood of Spring* is the landscape which brought additional distinction to Lyme and a gold medal of the Panama-Pacific Exposition to Harry Hoffman.

Henry R. Poore, who showed two paintings of foxhounds, Frank Bicknell, William Robinson, George Burr, George M. Bruestle, William Chadwick, Matilda Brown, Edmund Greacen, Walter Griffin, Charles Bittinger, Wilson Irvine, Lydia Longacre, Edward G. Smith, Guy Wiggins, Carleton Wiggins, Clark Voorhees, W. O. Swett, Jr.,



FOXHOUNDS

BY HENRY R. POORE

Sundown, Manomet, is one of intense depth and richness of color. *The Deserted House*, by Everett L. Warner, a characteristic subject, shows the sparkle of a springtime morning as it seldom is seen upon canvas. There is an old-time dignity about Robert Tolman's portrait, *Eleanor*. The subject has been graciously portrayed. In *The Canton Platter* Lucien Abrams brings out handsomely the colour contrasts, the singing blues and greens, of an interesting still life. William H. Howe paints his cattle coming up out of misty lowlands in *Morning, Connecticut River*, and Will Howe Foot in *Our Bermuda House* shows a white-

Bessie Potter Vonnoh, Robert Vonnoh, complete the list of Lyme exhibitors. One notes with regret the tender landscape, memorial to Jules Turcas, deceased.

The Mystic Art Association this year showed a dignified collection of paintings. C. H. Davis, who has been long resident in Mystic, exhibited his *The Call of the West Wind*, surely a ringing call. This inspiring picture was awarded the Altman prize at the Academy. G. Albert Thompson showed two excellent landscapes, *The Road to the Village* and *The Old Homestead*. A wood interior, keyed to the colour of the lichen-encrusted

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ELEANOR

BY ROBERT TOLMAN

trees, with hunter and dogs, is by Alden Weir. J. Eliot Enneking, Peter Marcus, Roy Elliott Bates, Lester Boronda, George Koch, Charles Hawthorne and Edward Redfield were among other exhibitors, and there was a spacious landscape by Henry Ranger, who for many years painted in the neighbourhood of Mystic.

Several of the accustomed exhibitors were absent from the Silvermine exhibition shown in Solon Borglum's studio. D. Putnam Brinley has become a camoufleur and hopes to employ his abilities as a painter in deceiving the flying eyes of the enemy in France. Nor, unfortunately, was Bernhard Gutmann represented.

From the fluent brush of H. S. Hubbell were four portraits and by Howard Hildebrandt, a bather in the water, the light filtering through overhanging branches. G. W. Picknell showed a tumbling little river, H. G.

Thomson a charming evening landscape, and Hamilton Hamilton a painting of sand dunes. The Silvermine river turns the wheels of many little red mills and these, with the blue water beneath, furnish admirable subjects for Helen Hamilton's lively brush. Raymond Holland has painted a transfigured Pittsburgh, with smoke, street and buildings all climbing up, and E. M. Ashe has found the colour of a snowy world.

Solon Borglum exhibited an Indian figure, symbolical of inspiration, and, particularly interesting, two wood uprights for a mantelpiece, carved with figures typifying the domestic hearth. By Mildred Nash, a delightful model of a calf yet uncertain on its wobbly legs.

Other exhibitors included Howard Renwick, F. T. Hutchens, F. C. Yohn, John Cassel and Charles Shackleton.